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PINK LUSTRE POTTERY

By ATWOOD THORNE

Helen P. Andrews

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PINK LUSTRE POTTERY



PART OF THE COLLECTION

PINK LUSTRE POTTERY

A HANDBOOK FOR COLLECTORS

BY

ATWOOD THORNE

M.B. (Lond.)

WITH A PREFACE

BY

MARTIN A. BUCKMASTER

LONDON

B. T. BATSFORD LTD., 94 HIGH HOLBORN

1926

THE MUSIC OF
THE JAZZ AGE

*Made and Printed in Great Britain at the
Curwen Press, Plaistow*

DEDICATED TO THE
MANY DELIGHTFUL DEALERS
I HAVE MET

1622052

PREFACE

My first introduction to English lustre-ware occurred more than a quarter of a century ago whilst on a sketching holiday at St. Ives, Cornwall. In the bedroom of my simple lodging were two pink lustre cups and saucers of the type described by the author and illustrated on Plate I. I endeavoured to buy these pieces as they were very attractive, but my dear old landlady would not hear of it. I was disappointed at what I considered at first a rather churlish refusal, only to find on my departure that she intended to present them to me.

This started a collection which has since led me to the acquisition of Hispano-Moresque and Italian majolica, the most famous of all lustred glazed earthenwares.

It is curious to note that although Cornwall sends her china clay all over the world from St. Austell and the neighbourhood, she has no local manufactory of importance. The description of the manufacture and the design of pink lustre-ware is adequately dealt with by the author, so it is not my province to enlarge on this, but I must express surprise that such unique and typical English pottery and porcelain have not attracted the notice that they so surely merit, the reason being, possibly, that so many of the late patterns manufactured about 1840-1860 are badly designed and clumsy in shape. The earlier specimens, especially the landscape and cottage pieces, were poorly and childishly drawn, but they possess a spontaneous charm of sincere effort of the potter-craftsman that the later examples lack. To despise the whole range of English lustre-ware on account of these futilities shows a great want of observation and imagination. The best examples of pink and silver lustre are equal in artistic merit, if not in price, to the best Worcester or Crown Derby specimens; this is particularly to be noticed in the fine specimens of silver 'resist' ware, which are extremely rare and seldom seen outside the best collections.

Lustre, by accident as well as by intention, we all know is caused by the action of mineral products on the glazed surface of the earthenware or porcelain body of the manufactured article; even the glaze on the common brick will at times take on an accidental lustre, aided by the chemical action of the air. It should be remembered that there is no fundamental difference between the manufacture of a common brick and the finest porcelain. The lustred glaze on the former is caused by overburning the brick, which in consequence becomes vitrified. These bricks were used in making the diaper patterns so often seen in early buildings. This accidental lustre is, like many natural causes, at times the most beautiful of all, as may be seen by the number of unearthed specimens of Phœnician and Roman glass, displaying bright iridescent colours of dazzling intensity, this iridescence being caused by the mineral action of the earth upon the surface of the glass. The same colouring is met with on buried fragments of pottery, but not in quite the same degree of intensity. Such natural lustre, it is reasonable to suppose, guided the earliest potters in the manufacture—by mineral compounds of tin, platinum, gold, silver, etc.—of lustre glazes now so prevalent in the pottery industry. Fine modern specimens are being produced by A. E. Gray & Co., the Moorcroft Co., and others.

To the Moors in Spain we must turn for the earliest achievements in patterned lustre pottery, and from the fourteenth to the beginning of the seventeenth century the finest specimens were produced by the potters of Malaga and Valencia. These wonderful Moorish creations of lustred earthenware have never been surpassed, though they were equalled by the Italians, who learnt their craft from the Moors.

Previously in the ninth century the art of lustred earthenware flourished in Bagdad, but these examples, although beautiful in shape, with splendid lustre, had but little or no design on them. There is still a considerable mystery attached to the metallic glazes used by the Moors, and the failure of the existing factories in Spain and elsewhere to reproduce them is

evident in the poor specimens of modern Hispano-Moresque ware on the market. It is curious how these fifteenth- and sixteenth-century pieces never lose their lustre and, if anything, it appears to increase by age. Possibly, the natural clay of which these dishes are composed is still producing an effect, aided by the action of the air, on the glaze similar to the patina on old furniture, and is ever increasing its lustrous beauty.

I have written nothing in detail on English lustre of the late eighteenth and nineteenth centuries, as this has been very ably done by the author, but as he has not touched upon plain silver and copper lustre, I should like to note, in conclusion, that some of these pieces are worth notice. In the case of silver lustre they were designed to supplant the silver table articles of the time; so many of them were most carefully reproduced in the shape of the finest examples of Queen Anne and early-Georgian silver. The best of these specimens, manufactured by Wedgwood, Dixon, and others are excellent examples of the potters' craft. I hope at some future time that Dr. Atwood Thorne will give us an additional volume on silver and 'resist' lustre-ware.

MARTIN A. BUCKMASTER, A.R.C.A.

London

AUTHOR'S PREFACE

AFTER I had started to collect Pink Lustre, I naturally looked round for literature that would help me. I succeeded only in finding the following:

1. *A.B.C. of Collecting Old English Pottery*, by J. F. Blacker (Stanley Paul & Co.).
2. *Staffordshire Pots and Potters*, by G. W. and A. F. Rhead.
3. *Collecting Old Lustre Ware*, by W. Bosanko (Heinemann).
4. An article by Martin A. Buckmaster in the *Connoisseur* of November 1902.
5. An article on Brislington Lustre Ware, by Alfred Bilson, in the *Connoisseur* of June 1908.

These works, however, afforded me but slight assistance, and, moreover, they gave very little attention to *Pink Lustre*.

I also visited various museums and art galleries. I was disappointed with the small amount of this ware in the British and the Victoria and Albert Museums, London, but I enjoyed the Museums at Sunderland, Newcastle-on-Tyne and Etruria (Wedgwood's), where many good specimens may be seen.

Finding little to help me, I decided to put some notes together in order that I might teach myself something about the subject and, having completed the notes, I thought that if I could get illustrations the notes might help others. Hence this book.

I have particularly to thank Mr. Alfred Brewis, of Newcastle, who, in addition to the Loan Collection referred to on page 2, has a large private collection of all local manufactures, including Pink Lustre Pottery. He has examined and discussed with me pieces in his and my collections and has helped me to obtain pieces.

I have seen the collections of Mr. Buckmaster, Dr. J. M. Harper, Mr. Bosanko and Mr. Ernest Thesiger, and have received many hints from them.

I have to thank Colonel Peterkin, C.B., my chief during the war and my colleague since, who, when searching for Rockingham 'Cottages',¹ always asks for Pink Lustre, and if he finds anything good lets me know. I have also to thank many of my colleagues, who travel a good deal and have opportunities of discovering pieces.

I have to thank the Photographers, Messrs. Cooper & Humphry, and their operator (Mr. Chanot) for the excellent illustrations, and for the printing and the format of the book, the Curwen Press.

For the sake of easy reference, all the illustrations are collected together at the end of the book.

I have endeavoured to verify all my references, but have had to take the dates of the various potteries on trust.

ATWOOD THORNE

5 Gordon Place,
Gordon Square,
London, W.C.1

¹ An article by Col. Peterkin on 'Cottages' appears in the *Connoisseur* for August 1926.

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CHAPTER I: GENERAL

‘COTTAGE’ DESIGN. ‘PRIMITIVE’ DESIGN

Probably all collections start by pure chance. I am employed by the Government, and have to spend a week or more at a time at many provincial cities, and, in addition, make an occasional flying visit to outlying places. A wait of two hours between trains at King’s Lynn in the autumn of 1922 drove me into the town; I was attracted into a small shop by seeing envelopes of foreign stamps which might suit a young friend, and while there I saw a teapot which reminded me of tea at my grandmother’s in my very early days. Asking what it was, I was told it was Mauve Lustre. The lid was cracked, but as the rest of it was in a usable condition I bought it, and also a mug, a much-stained saucer, and a chipped plate, the entire bill being eight shillings and sixpence. The design on the teapot and saucer is a large house (the left side darker than the right) with three chimneys, some trees, stables, a fence and large blobs of Pink Lustre (Pl. III, fig. 1, and Pl. VI, fig. 5). I have never come across this particular design again. I took these articles home in fear and trembling, as I did not know how ‘more truck’ would be received by the female members of the household, but as soon as the lid was riveted, this teapot or one of its fellows has been in daily use. I have called this sort of decoration with a house or cottage, trees, fence and blobs, the ‘Cottage’ design.

I soon learnt that ‘Pink Lustre’ was the usually accepted term for what I was trying to buy, and I decided to collect anything which had on it a design, carried out in whole or in part in a pink, mauve or purple colour with a sheen or lustre. It is very curious how, in different lights, any one colour may merge into any one or more of the others, and an amateur artist who has most kindly sketched many of my pieces for my catalogue is often completely baffled when the light changes.

My 'Cottage' is evidently what Bosanko, in his *Collecting Old Lustre Ware*, calls the 'Lowestoft' Pattern, but why Lowestoft I do not know, as although it was apparently made at many different places, I have never yet succeeded in identifying any one piece with that town. The only marked specimen I have seen is impressed 'Dixon & Co.', who were potters at Sunderland from 1780.

One of the most interesting things in collecting is to try to identify the place of manufacture of each piece, and unless it is marked (which is rather unusual and suggests a comparatively late date),¹ one is never certain. If there are two very similar pieces, one marked and the other not, it is, of course, presumptive evidence that the second is derived from the same pottery, but apparently potters in widely different places made use of similar designs and some moved from one place to another.

I have bought many pieces (and one complete tea-set) described by the dealers as 'Swansea'; there is, I think, very little justification for this description, and at the National Welsh Museum at Cardiff there is a very fine collection of Swansea and Nantgarw ware with only one specimen of lustre, and with the widest of definitions this could not be described as being of the pink variety. However, I show in Pl. XIV, fig. 4, a plate which, though not impressed, is, from its decoration, almost certainly Swansea.

Dealers always describe jugs, basins, and so on, with transfers of ships, nautical and other verses and much mottled Pink Lustre as Sunderland, but a visit to the Brewis Loan Collection at the Laing Art Gallery at Newcastle-on-Tyne shows that many of these are impressed with the names of Newcastle potters.

Some hint of the place of manufacture may be gained from the tint and feel of the paste, but I must admit that I put very little reliance on

¹ An exception must be made: Wedgwood is said to have marked every piece of pottery issued since the firm started.

this. Some pieces which appear darkish, and so might be ascribed to particular potteries, have become so, I think, by being repeatedly placed in the domestic oven. One basin I have appears of a beautiful ivory colour (Pl. VII, fig. 7), the coloration (or as I ought, perhaps, to say, the discoloration) I put down to the basin's having been kept on the hob with tea in it, but if this is really the cause, the tea must have been unhealthily strong!

It has been suggested to me that light and exposure may account for this darkening. I have thought that light might be the cause of the decoration fading, but I do not think it could darken the paste.

After (I think after) the 'Cottage' design, I am most fond of what I have called the 'Primitive' design, of which various examples appear in Pl. XVIII. As is seen, the decoration consists of houses exactly like those which we drew in the nursery several years ago, and are still drawn by children of three and four. By whom the plates were decorated I do not know, nor do I know where the articles were made, as I have never seen an impressed specimen. As will be seen in the illustration, this design appears on plates, mugs, cups, saucers, jugs and a (?) coffee-pot, but not on a teapot or basin.

CHAPTER II: TEA-SERVICES

Complete tea-services are distinctly difficult to pick up, and Pl. I shows one of the only two complete services I possess, but, with slightly odd pieces, I can make up two or three more sets. In only one tea-service that I have seen have I found plates to match.

Pl. I shows various pieces from a complete tea-service in the collection. As will be noticed, the 'Cottage' design differs in each view, but all are similar. The reverse side of the teapot differs a good deal from the side shown. The inside as well as the outside of a cup and a bowl are shown.

When this booklet was in type and many of the photographs taken, I called on a relative, and when I mentioned that I was interested in Pink Lustre Pottery, was told, 'I don't know anything about Pink Lustre, but we have in the house some Spanish Lustre that used to belong to your grandfather.' I went in to see it, expecting to find some Hispano-Moresque pieces, but found to my delight a complete set in my favourite ware, some pieces of which are depicted in Pl. II. For the opportunity to show these I am indebted to Miss Gwen Sparke, who now possesses the tea-set. The teapot must be the very one I was thinking of when I bought my first piece (*see* p. 1). Here the views all differ very much, and where a piece shows two designs they differ very markedly. The paste is of a superior kind, and the designs are less crude than usual. The sugar-basin is very attractive and unusual, a small bowl more commonly serving that purpose. This piece shows the correct knob to the lid, that of the teapot having been damaged and repaired with solder.

Cups and mugs are shown. I am told that the girls were allowed cups and saucers, the boys mugs only. The service is not impressed with a potter's name, but it is supposed to have been a wedding present to my grandmother, who married in 1815, and it was certainly in use in 1825.

TEAPOTS

Pl. III shows three teapots of the 'Cottage' design: that on the left is the original one referred to on p. 1, and the other two are somewhat similar. The design appears not only on either side of the body, but also twice on the lid. That on the right shows a bridge crossing a river.

Pl. IV shows three teapots of peculiar patterns: that on the left is particularly heavy when full, and the projecting lid is apparently meant for the index-finger of the left hand, as is also the knob at the base of the spout, found in some heavy specimens.

The teapot in the middle has a broad band of Pink Lustre around it, decorated with grapes, vine-leaves and tendrils. This is a fairly general design, and is also shown on a plate in Pl. XIV, fig. 10. The teapot on the right has a certain amount of the true pink, but the 'Cottage', etc., is carried out in crude colours, under the glaze.

CUPS

Those obtained in a set are, of course, decorated to correspond with the other pieces, but being all decorated by hand, differ individually, always a little and sometimes a good deal. Odd cups (Pl. V) are fairly easy to pick up, and differ very much in shape, handles, size and decoration.

No. 1 has a highly ornate handle (too small for any index-finger to go through) and is much decorated. Within a panel on one side is a tulip, and on the other a rose. The decoration is similar to that depicted in the saucer (Pl. VI, fig. 3) and the jug (Pl. XI, fig. 2). No. 3 is evidently part of a doll's tea-service. No. 4 is a typical 'Cottage', No. 5 a dainty pattern executed in Pink Lustre only: it is part of a complete tea-service in the collection. It is not impressed, but, as so often happens, was described as 'Swansea'. No. 6 is like an accompanying saucer, and the cream-jug (Pl. XI, fig. 3) very heavy and coarse, but boldly decorated. No. 8 is

decorated like the saucer (Pl. VI, fig. 16). No. 9 has the same transfer of Queen Victoria and the Prince Consort on one side as appears in the saucer (Pl. VI, fig. 15), and a transfer of a castle on the other. No. 10 shows the inside of a cup decorated with asters like the plate (Pl. XIV, fig. 6) and the bowl (Pl. VII, fig. 9). No. 11 is a dainty cup with decoration in the correct pink and green. Saucers corresponding to the cups have yet to be found. No. 12 shows a cup I am very fond of (unfortunately, it is cracked), which has a jig-saw decoration inside. With the exception of some pieces in the Buckmaster and Harper Collections and this cup, I have only once come across this jig-saw pattern. This was a jug about 12 in. high (with an ugly gold rim), in a dealer's shop, in August 1925. It was priced a long way above my figure. No. 13 is 'Cottage', is made without a handle, and is probably the '*dish of tay*' beloved of early Victorian novelists.

In addition to the decoration on the outside, cups are often decorated inside, and especially at the bottom (Pl. I, fig. 4), just as one finds the gold daisy in many otherwise white modern cups.

SAUCERS

Did you notice, years ago when you had tea with elderly ladies, that they invariably moistened the bottom of the cup with hot water or tea to prevent its slipping in the saucer—a thing which is seldom done now? The reason is apparent: if you look at saucers of lustre ware, there is no depression to prevent the cup's slipping; the antithesis to this is the saucer supplied to you with your 11 o'clock beef-tea on an Atlantic liner, which has a very deep depression. Saucers belonging to a set are decorated like the cups to correspond with the teapots, but, in addition, Plate VI illustrates many odd saucers.

No. 3 is of the same pattern as the cup shown in Pl. V, fig. 1, which

has a rose on the side not shown, and of the jug (Pl. XI, fig. 2). No. 5 is a much-stained saucer referred to on p. 1.

No. 6 is peculiar: apparently two primitive dies have been made, and these have been dipped in the paint and applied (much as are rubber stamps) in concentric circles. This, and a similarly decorated mug or coffee-cup (Pl. XIII, fig. 4) that has lost its handle, I obtained in a second-hand wardrobe shop in Byker, Northumberland, for one shilling and sixpence. I have never seen anything else at all like it.

Many of the saucers illustrated have circles in the centre which look like depressions, but no saucer has actually such a depression.

No. 8 is 'Cottage', but the design is rather more carefully executed than usual and the paste is of better quality. No. 9 is much smaller than the others and has a particularly well-balanced decoration of oak-leaves. No. 13 is a pattern which is widely distributed in England in plates, teapots, coffee-pots, etc., but is not very pleasing. No. 14 shows 'Charity', one of a set; is well executed and on better paste than most. It is not impressed, but has been ascribed both to Sunderland and to Staffordshire. No. 15 shows Queen Victoria and the Prince Consort, who were married in 1840, and No. 17 the Princess Royal and the Prince of Prussia, the mother and father of the ex-Kaiser. They were married in 1858, and these dates probably indicate the age of the pieces.

BOWLS

As a rule, one finds a larger and a smaller bowl in each tea-service. The larger one was probably used as a slop-basin and the smaller as a sugar-basin, though a certain number of sugar receptacles are to be found, all much larger than we are accustomed to use now and all with tops (*see* Pl. II, fig. 1); some are very crude and clumsy.

Most basins are rounded inside and out, but some (*see* Pl. VII, figs. 8,

9, 10, and 12) have a definite shoulder or angle on the outside. No. 1 in Pl. VII has a particularly attractive design of blackberry leaves and blackberries. No. 2 has an armorial design (? Good Templars), and No. 6 another coat of arms. Nos. 3 and 5 show early Victorian transfers in colour with much Pink Lustre. Nos. 4, 7, 12, and 13 show a 'Cottage' design, No. 12 having a curious double-turreted building and No. 13 a windmill. No. 6 has the arms of the 'Odd Fellows'. No. 8 has a design of Cornucopia in true pink, and what looks like open books with vivid blue and red pages. This was bought with a large saucer and described as a porridge-bowl and saucer. No. 9 shows asters like the plate (Pl. XIV, fig. 6), the cup (Pl. V, fig. 10), the saucer (Pl. VI, fig. 2), and many other pieces in the collection. No. 10 shows blackberry leaves (as in No. 1), but no blackberries. No. 11 is decorated in the usual 'Sunderland' manner, and has a verse 'From rocks and sands' (verse 11, p. 24) on it.

CHAPTER III: JUGS, MUGS, AND PLATES

Jugs must necessarily form an important group in every collection of Pink Lustre Ware. The largest I have met was $21\frac{1}{2}$ in. high and held 10 gallons. The smallest I have is 3 in. high and contains only an ounce or so.

Jugs may be conveniently grouped under:

1. SPORTING JUGS FOR BEER OR CIDER
2. OTHER BEER- OR CIDER-JUGS
3. SMALLER JUGS
4. EWERS

SPORTING JUGS

Pl. VIII shows a jug which is about the best specimen of anything in lustre that I possess, and has on it raised figures of pointers, a retriever and a partridge in copper-pink lustre and green shrubs. The handle is very distinctive, ending with a dog's head turned away from the jug. It is heavily lustred at the spout, rim and base, has a raised floral design round the neck, and below the spout has initials 'F. J. C.' and the date 1816. This jug I spotted from the top of a tram-car when passing down a side street in Birmingham.

Pl. IX shows three Sporting Jugs: No. 1 is smaller, but in some ways resembles the jug in Pl. VIII: the dogs are setters, the handle is simple, and there are no initials or date. This jug resembles 14*b* in Bosanko's book, where he states that it must have been made in Staffordshire; but the only similar jug that I have seen impressed was marked 'Dixon Austin & Co.'—who were potters at Sunderland about 1820.

No. 2 depicts hare-hunting and has Pink Lustre only round the neck, otherwise it is a fairly common pattern of old beer-jug. No. 3 can still be

found fairly widely distributed and of various sizes. It shows a stag-hunt, and has a very distinctive handle known as the drinking hound. The only Pink Lustre is again round the neck.

OTHER BEER- AND CIDER-JUGS (Pl. X)

Nos. 1, 2, 3, 5, and 7 are typical 'Sunderland' jugs, though they may have been made at Newcastle (*see* p. 2) or elsewhere. No. 1 is heavily lustred round the neck and lightly elsewhere; has in front, and at either side, panels with a red band round and green splashes outside it; has in front a view of the Wear Bridge (p. 30); on the side shown here, 'The Mariner's Compass', with a Red Ensign on either side. On the side not shown is 'The man doom'd', etc. (verse 7, p. 22).

No. 2 has in front a transfer (coloured) of a seaman in a kilted garment on the deck of a ship, and is possibly intended for a pirate. On the sides, 'When round the bowl' (verse 8, p. 23) and 'The Hardy Sailor' (verse 6, p. 22). No. 3 is very heavily lustred round the neck: has on the side shown two figures inscribed 'Susan—William', and on the reverse Masonic signs (Pl. XXI, fig. 2). The tall narrow jug, No. 4, is peculiar: has raised figures of a nest with nestlings, and, I think, is comparatively modern; indeed, I seem to remember having seen somewhat similar jugs for sale in sets of three in country fairs up to about 1900. It is impressed with the diamond mark, which was not employed till 1850. The handle represents a branch, and the two sides are alike.

No. 5 shows 'The Mariner's Compass', and has on either side the ensign of Great Britain before the Union with Ireland (which was in 1801).

No. 6 has a peculiar handle and has on the reverse a somewhat different design of roses. It is not impressed, and its origin is doubtful. No. 7 shows a souvenir of the Crimean War (1854-1856), showing the Union Jack and the French flag, the French Eagle and British Lion, cannon, and

the words, 'CRIMEA—MAY THEY EVER BE UNITED—VIVE L'EMPEREUR—and GOD SAVE THE QUEEN.' On the side not shown is a transfer of the Wear Bridge.

SMALLER JUGS

Pl. XI shows many smaller jugs. Nos. 1, 3, 4, and 5 are probably cream- or milk-jugs. No. 1 is very decorative with raised coloured figures, and has under the spout a satyr's head. No. 2 has a peculiar criss-cross pattern on the spout like a pineapple, and is decorated like the cup (Pl. V, fig. 1) and the saucer (Pl. VI, fig. 3).

No. 3 is very thick and clumsy and has heavy blobs as feet. No. 4 shows early Victorian decoration, and on the reverse side has a hunter and lion and the word AFRICA. No. 6 has a curious neck-band decoration and depicts a farmer and his wife, a horse, cow, pigs, poultry, various agricultural and dairy implements and 'Success to the Farmer'.

On the other side is the verse, 'Let the wealthy and great' (verse 20, p. 27), within a highly ornate coloured floral border. In front, below the spout, it has the initials C. W., but without a date.

No. 7 is of a khaki colour, and the transfer is of better quality than usual. It is not impressed, but may be of Liverpool manufacture. No. 8 is very solid and has a transfer of 'The Sailor's Farewell' (Pl. XIX) on one side and the verse (p. 20) on the other. No. 9 is of the same vitreous paste as the plate (Pl. XIV, fig. 5), but is not impressed. It is compressed from side to side, instead of being circular, the neck-band is decorated with raised acorns and oak-leaves, and it has on either side a panel in Pink Lustre with curious fluting above. On the panels, under a canopy, appears on the one side a raised equestrian figure (? King William of Orange), and on the other a device of drum, sword, gun and bayonet, trumpet and flag.

EWERS

In Pl. XII, fig. 1 is peculiar in that it has, like its accompanying basin (fig. 2), an extra underglaze design of flowers (in this case, roses) inside and outside the neck and down the handle—the basin has a somewhat similar design of daisies. In front, under the spout, is the Wear Bridge; on one side, with a floral wreath with a cutter as clasp, a verse, 'The Sailor's Tear' (verse 4, p. 21). On the other side, within a floral wreath with a schooner as clasp, 'Thou noble bark' (verse 5, p. 22). The basin is impressed—Scott—the ewer is not marked, but in the transfer, which is the same as in the mug (Pl. XIII, fig. 1), where in the mug appear the words 'Scott & Sons', etc., there is a black line, and where, in the mug, 'S & Sons', etc., appears in the wreath there is a black erasure. In a slightly larger jug in the collection, not illustrated as it is cracked, with exactly the same transfer, verses and underglaze decoration as this one, 'Scott & Sons', etc., appears in its usual place, and 'S & Sons', etc., under each verse. It is very difficult to imagine why all the references to Scott & Sons should have been erased before the last kilning.

No. 4 has a very projecting spout, as in many modern ewers, is heavily decorated in mottled Pink Lustre, and has on one side a black transfer of Mariner's Arms and on the other 'Thou noble bark', as in fig. 1, which is surrounded by a different floral wreath (but the same schooner!). The handle is peculiar, in that it is not stuck on at its upper end, but its substance is continuous with the back wall of the jug, as in many modern ewers. This basin (fig. 3) is impressed—Scott; the ewer is not marked.

MUGS

Pl. XIII shows various examples of mugs differing in height from 5 in. to just under 2½ in. and differing still more in capacity.

No. 1 has an underglaze decoration inside and on the handle: there are

two patterns of this, one of which corresponds with the pattern on the ewer (Pl. XII, fig. 1); on one side is the Wear Bridge, with the usual inscription around it, and has, what is rather unusual, the name of the potter (Scott & Sons, Southwick) in the transfer just above the words 'feet. Begun'. On the other side is a verse, 'Thou noble bark' (verse 5, p. 22), with a coloured floral wreath with 'S & Sons Southwick' in the wreath at the bottom.

No. 2 shows the usual 'Primitive' design. No. 3 is not impressed, but is similar to other mugs known to be from the Bristol Pottery. No. 4 is probably a coffee-cup, and is similar to the saucer (Pl. VI, fig. 6).

Nos. 5 and 6 are decorated in the 'Cottage' style, No. 6 apparently showing a church.

No. 8 is a frog-mug, that is, inside, there is the model of a frog climbing, which is hidden when the mug is full up with beer or other dark fluid, so that the drinker gets frightened as the fluid gurgles out through or past the frog, but as the only result would be the fall and the breakage of his mug, I cannot see how the practical joker scored. I have never seen two frogs on a mug in Pink Lustre Ware, though they sometimes exist in two-handled mugs without this decoration.

No. 9 shows the 'Primitive' design repeated on either side of the handle. No. 10 is another frog-mug and is peculiar, as a mug, in having a ship on it; under the ship is the verse 'Peace and Plenty' (verse 23, p. 28). No. 11 shows an important country seat in heavy lustre.

PLATES (Pl. XIV)

As I have mentioned on p. 4, I have not often found plates to correspond with tea-sets, but plates of various sorts are often to be found, and many are very pleasing; most are small (not more than $5\frac{1}{2}$ in. across), but I have occasionally found dinner-plates (8 in. across), and more frequently cake-plates, some of irregular shape.

No. 1 has an irregular margin; an attractively lustred design in pink; cockle-shells around it, and in the centre a design showing a shepherd carrying a lamb.

No. 4 has a leaf design in pink along the rim, and has an embossed design in leaves and crosses forming panels which, like the centre of the plate, are ornamented with typical Swansea flowers, but the plate is not impressed.

No. 5 is of peculiar vitreous paste; has a rim of inferior lustre around it, and Masonic Emblems in the centre. These are more fully discussed under Masonic Emblems when describing a mug (Pl. XXI, fig. 3) on p. 29, with the same designs much more clearly printed on. This plate has impressed on it a crown and the initials W. P. (not yet identified).

No. 6 has pink asters with lustrous pink leaves and a few green splashes. No. 7 shows green leaves with scrolls and circles also in pink in the centre. It is impressed with a cross and POUNTNEY & GOLDNEY, which shows that it was made at Bristol, about 1836. This is particularly interesting, as little lustre of the pink variety is known to have been made at Bristol.

No. 8 is octagonal and, like many of the 'Primitive' plates, is embossed. No. 9 shows a well-executed church on superior paste. No. 10 is much stained, but has a particularly broad border of grapes, vine-leaves and tendrils. No. 12 is the usual 'Primitive' design, while 13 and 14 are both 'Cottage', 14 having little cottages round the margin. Both plates are cracked and stained, and probably have often been in the oven with buttered toast.

No. 15 is unusual and shows flowers of various hues growing from a flower-pot. This was bought entire, but, unfortunately, was cracked in transit.

BOWLS

Some of the smaller ones are sugar-bowls and slop-basins, and are already described on p. 7. Of the larger ones some have everted rims, and are probably wash-hand basins. In some, the rim is not everted, and are punch-bowls (Pl. XIX). All of them are decorated, like the 'Sunderland' jugs, with verses, the Wear Bridge, etc., and always both outside and in. I have never bought a wash-basin and its corresponding ewer, but Pl. XII shows two basins with ewers which correspond very closely.

I greatly covet a bowl in the possession of a friend of mine who does not interest himself in the ware that I am collecting: he has it in his consulting room, and although I use my own teapots, etc., for their proper use, he uses his bowl as a sort of combined waste-paper basket and ash-tray, and I look upon this as almost sacrilege. In addition to three verses, the bowl has representations of frigates, a compass, and ribands lustrated in pink. It is impressed—London.—This apparently does not mean that it was made in London, but is a mark used by the Middlesboro' Pottery about 1831.

CHAPTER IV: PLAQUES

Most people must have noticed from time to time, through the windows of fishermen's cottages, texts on pottery hanging on the walls. The two most popular are 'Prepare to meet thy God' and 'Thou, God, see'st me'. The text is always a transfer, plain or coloured, usually surrounded by a wreath of flowers with a plethoric herald as a clasp. Most of them are decorated and framed with lustrous pink. There are always holes in the frame for a cord to be inserted in order that the plaque may be hung up.

Pl. XV shows plaques. Nos. 1 and 2 not only display the most usual texts, but are of the more usual square shape and of the most common size, $9\frac{1}{2}$ in. by $8\frac{1}{2}$ in. No. 1 shows decoration in the corner, which is the usual thing, and each has round the main text a text in smaller type, 'In Thee, O Lord, do I put my trust; let me never be confounded:¹ Psalm XXXI, verse 1', which is apparently the only small letter text which is used.

No. 3 has an unusual text and, what is sometimes added, the chapter and verse. It is also slightly smaller than the normal. No. 4 is quite unusual and has an eye, instead of the usual herald, as the clasp to the wreath.

No. 5 shows a landscape with temples, palms, and water. This suggests India, but if so, why is a man riding on a llama? If by chance this is meant for a camel, it is very badly done. This plaque is impressed, 'Dixon & Co.', who were potters at Sunderland from 1780.

No. 6 is very highly decorated, is slightly larger than the normal, and is thinner and lighter than most. No. 7 is circular, $6\frac{3}{4}$ in. across (the usual size for circular plaques), has no clasp to the wreath and no small text.

¹ The word 'confounded' appears in this and many other plaques; 'ashamed' is the Old Testament version; the Prayer-Book has another version, but 'confounded' appears in the Te Deum.

No. 8 shows an early railway train with the name EXPRESS on the engine. This plaque has been shown to one or two persons who are interested in our early railways, but they have failed to identify the train. The background looks foreign, and as the word EXPRESS occurs in other countries, this may account for it. The transfer was apparently made for a bigger object and invades the frame, as does also that on No. 5.

No. 9 is smaller than usual, $6\frac{3}{4}$ in. by $5\frac{3}{4}$ in., and looks like the inside of one of the larger plaques. The holes for hanging are in the body, as there is little or no room in the frame. The text is also unusual. The left side is very much faded, which is probably due to the plaque having been placed in an attic with a dormer window.

Of the many plaques in the collection which are not illustrated, I find that four are impressed, one like No. 5, 'Dixon & Co.', another 'Moore & Co.' (potters at Southwick, Sunderland, from 1803). Another has a garter surrounding an anchor and surmounted by a deer's head. The lettering on the garter is apparently 'John Garrod', and other letters which are not clear (pottery unidentified at present). Another has a very indistinct impress, apparently containing the letters OODA (not identified).

CHAPTER V : PIECES WITHOUT DECORATION OTHER THAN MOTTLED PINK LUSTRE

(The mottled effect is obtained by sprinkling oil on the piece before it is placed in the oven: the oil bubbles under the heat and the bubbles burst, leaving most of the colour at the edge of the bubble.)

In Pl. XVI, fig. 1 is out of place: it should have been in Pl. XVII. No. 2 shows the inside of a mug, the outside of which is ordinary copper lustre. No. 3 is a well-modelled jug, 9 in. in height, is somewhat faded and has the appearance of being old; the mottling is particularly attractive. No potter's name is impressed, but it was probably made in Staffordshire. The mustard-pot, salt-cellar, and mug are covered inside, outside and on the base with mottle, while the goblet has the mottle on the outside only. They are probably all Staffordshire, but there is no impress.

CHAPTER VI: MISCELLANEOUS PIECES

Pl. XVII, and fig. 1, Pl. XVI, show a few pieces which do not fit into any category. The clock (which my friends tell me is quite the ugliest thing in the collection) is somewhat unusual. I have seen three specimens, all apparently made alike, but differing somewhat in decoration.

The cow milk-jugs happen to have some lustre decoration, but otherwise are common cottage mantelpiece decorations.

A bust similar to No. 5, but unglazed on the pedestal, is illustrated in Rhead's *Staffordshire Pots and Potters*, and a reference to *The Times* of August 17th, 1925, suggests that the bust is a popular and none too accurate reproduction of Roubilliac's *Milton*, now in the Scottish National Portrait Gallery in Edinburgh.

CHAPTER VII: VERSES

(In all cases, the capital letters and punctuation are as in the originals.)

Apparently a large number of the jugs and basins were manufactured for sale to sailors to take home to their sweethearts and wives and, therefore, were ornamented, in addition to ships, compasses, arms and the Wear Bridge, with transfers of sentimental verses surrounded by a floral border or a band of Pink Lustre work, or both. The two verses most frequently met with are (1) 'Sailor's Farewell', and (2) 'The Sailor's Farewell'. Each is associated with a special design (*see* Pl. XIX).

I

Sailor's Farewell.

Sweet, Oh Sweet is that Sensation
Where two hearts in union meet,
But the pain of separation
Mingles bitter with the Sweet.

2

The Sailor's Farewell.

Far from home across the sea,
To foreign climes I go,
While far away O think of me
And I'll remember you.

One would have thought that the two designs were made by rival potters, but both are sometimes found on one bowl or jug.

Other nautical verses are:

3

The sailor tos't in stormy seas,
Though far his bark may roam,
Still hears a voice in every breeze,
That wakens thoughts of home.
He thinks upon his distant friends,
His wife, his humble cot,
And from his inmost heart ascends
The prayer—Forget-me-not.

4

The Sailor's Tear.

He leapt into the boat,
As it lay upon the strand;
But, Oh, his heart was far away
With friends upon the land.
He thought of those he loved the best,
A wife and infant dear;
And feeling filled the sailor's breast,
The sailor's eye . . . a tear.

Thou noble bark of brightest fame
 That bar'st proud England's honoured name.
 Right welcome home once more.
 Welcome, thou gallant little sail
 In England's name I bid the¹ hail.
 And welcome to her shore.

(This ship must have been called 'England', 'Britannia', or something of that sort.)

The Hardy Sailor.

The hardy sailor braves the ocean
 Fearless of the roaring wind.
 Yet his heart, with soft émotion,
 Throbs to leave his love behind,
 To dread of foreign foes a stranger,
 Though the youth can, dauntless roam,
 Alarming fears paint every danger
 In a rival left at home.

The man doom'd to sail
 With the blast of the gale;
 Through billows Atlantic to steer
 As he bends o'er the wave
 Which may soon be his grave
 He remembers his home with a tear.

¹ 'The', *not* 'thee'.

When round the bowl the jovial crew
 The early scenes of youth renew.
 Tho' each his fav'rite fair will boast,
 This is the universal toast;
 May we, when toil and danger's o'er,
 Cast anchor on our native shore.

The sails unfurl, let the billows curl,
 The north wind bleak we brave;
 And strangers¹ to fear, our wild course steer,
 Thro' the foam of the wintry wave;
 Let the hurricane howl, be it fair or foul,
 Our ardour nought can check;
 On the giddy Top-mast, we sing to the blast,
 Or dance on the sea-washed deck.

On boards and broken pieces toss'd
 And death each hour at hand;
 Yet through our pilot none are lost,
 But all come safe to land.

¹ Surely this should be 'strangers', but it is difficult to see how an error can appear on a transfer which is to be used many times, and I have several specimens.

11

From rocks and sands,
And barren lands;
Kind fortune keep me free;
And from great guns,
And womens tongues;
Good Lord deliver me.

12

THE TOKEN OR JACK'S SAFE RETURN TO HIS TRUE LOVE.
IF YOU LOVE'S I AS I LOVE'S YOU
NO PAIR SO HAPPY AS WE TWO.

Some verses combine nautical things with Religion:

13

CHRIST IS MY PILOT WISE,
MY COMPASS IS HIS WORD,
EACH STORM MY SOUL DEFIES
WHILE I HAVE SUCH A LORD.

14

When tempests mingle sea and sky
And winds like lion's range and rend
Ship's o'er the mountain waters fly
Or down unfathom'd depth's decay
Deliver us good Lord we pray.

Some are purely religious:

15

SWIFTLY SEE EACH MOMENT FLIES,
SEE AND LEARN BE TIMELY WISE,
EVERY MOMENT SHORTENS DAY,
EVERY PULSE BEATS LIFE AWAY,
THUS THY EVERY HEAVING BREATH,
WAFT THEE ON TO CERTAIN DEATH,
SEIZE THE MOMENTS AS THEY FLY,
KNOW TO LIVE AND LEARN TO DIE.

16

GRACE AFTER MEAT

We thank thee Lord for this our food
But more because of JESUS BLOOD
Let Manna to our Souls be given
The Bread of Life sent down from Heaven.

(This is on a child's mug.)

Many pieces are ornamented with Masonic Emblems, but the following are the only Masonic verses I have come across, each associated with Masonic Emblems:

17

Like pillars we stand
An immovable band
Cemented by power from above
Then freely let pass
The Generous Glass
To Masonry, Friendship and Love.

18

The world is in pain
Our secrets to gain
But still let them wonder and gaze on
For they neer can divine
The word nor the sign
Of a free and an accepted Mason.

19

The world's a city with many a crooked street;
And death's a market place where all men meet:
If life was merchandise which men could buy,
The rich would live, the poor alone would die.

Only one verse appears to be agricultural, and is always associated with representations of animals, agricultural and dairy implements, and sometimes pipes and a punch-bowl (Pl. XI, fig. 6).

20

Let the wealthy and great
Roll in splendour and state
I envy them not I declare
I eat my own Lamb
My own Chicken and Ham
I sheer my own fleece and I wear it
I have Fruits I have Flowers
I have Lawns I have Bowers
The Lark is my morning alarmer
So Jolly Boys now
Heres God speed the Plough
Long life and success to the Farmer.

21

Women make men love
Love makes them sad
Sadness makes them drink
And drinking sets them mad.

22

When This you See, Remember me,
And keep me in your Mind,
Let all the World say what they will
Speak of me as you find.

23

May Peace and Plenty
On our Nation Smile
And Trade with Commerce
Bless the British Isle.

24

Be wise then Christians while you may
For swiftly time is flying,
The thoughtless man who laughs to-day
Tomorrow will be dying.

(This is an obvious plagiarism of Herrick.)

25

Forget and Forgive.

To forgive and forget is a maxim of old
Though I've learnt but one half of it yet.
The theft of my heart I can freely forgive
But the theft I can never forget.

CHAPTER VIII: MASONIC EMBLEMS

There is a great demand for old Masonic Emblems on pottery as well as in engravings, and the prices rule high. However, I have a few pieces so decorated, and they are figured in Pl. XXI. Many of the signs are well known, but some of them do not appear to be known to my Masonic friends, and are probably connected with superior degrees.

Fig. 1 is a typical 'Sunderland' jug and, in addition to various signs, has 'The world is in pain' (verse 18, p. 26). Fig. 2 is on the same jug that is already shown in Pl. X, fig. 3, with 'Susan-William' on it. The mug (fig. 3) has on it the same coloured transfer as the plate, Pl. XIV, fig. 5, but much more clearly printed. In addition to many Masonic devices it has 'Aries-Taurus' and the rest of the Zodiac, 'Protestant Ascendancy', 'Holiness to the Lord', and the truly Christian words 'May the Orange Institution Stand as Firm as the Oak and the enemies fall off like the leaves in October'. It is evidently a mug for the use of members of an Orange Lodge in Ireland, and has on the reverse an equestrian figure labelled GULIELMUS III TO THE IMMORTAL MEMORY OF KING WM. III PRINCE OF ORANGE. It is on better paste than the plate with the similar transfer, but, unlike it, is not impressed. No. 4 is a large 'Sunderland' jug with various signs, and 'The world is in pain' (verse 18, p. 26).

No. 5 is a punch-bowl with the transfer printed in green and the device includes a ladder. No. 6 is quite peculiar; many Masonic devices surround 'The world's a city' (verse 19, p. 26), which does not sound very Masonic. On the reverse of the jug is 'When round the bowl' (verse 8, p. 23) and the design of sailors carousing as is depicted in Blacker's *A.B.C. of Collecting Old English Pottery*, opposite p. 112. It will be noted that the jug there reproduced has the same neck decoration as this one.

CHAPTER IX: THE CAST-IRON BRIDGE OVER THE RIVER WEAR (*See Pl. XX*)

This was opened in 1796, and was then considered as a very great engineering feat, and was naturally portrayed on very many of the jugs and bowls made locally at the time, but I was very surprised to find it associated, on a punch-bowl, with a souvenir of the Crimea, thus showing it was still looked upon as a feature at or shortly after the Crimean War (1854 to 1856). The bridge is usually depicted from the west, the most usual transfer being that on the mug (Pl. XIII, fig. 1). Other west views are shown in figs. 2, 3, 4, and 5 of Pl. XX. One feature common to almost all is a kiln on the right side, but No. 4 shows no kiln, and is apparently too close up to include it. This jug also shows a horsed vehicle crossing the bridge.

Fig. 1 shows 'An East View' and, like the other East View on the frog-mug (Pl. XIII, fig. 8), shows the kiln in its correct position, through the bridge on the left. The bridge on the frog-mug is flat, and on the others is higher in the centre. The bridge as it now exists is flat, but was, I understand, rounded in its early days. The transfer is sometimes plain, sometimes coloured, and has surrounding it details of the date of the erection of the bridge and its dimensions.

CHAPTER X: THE 'PRIMITIVE' DESIGN

Pl. XVIII shows various 'primitive' pieces. No. 1 is a small plate very similar to one shown in Pl. XIV, fig. 12; as will be seen, both these and No. 6 have an embossed uncoloured design round them, and were probably made in a mould and not on the potter's wheel.

No. 2 is a small deep saucer or pin-tray, and has a 'primitive' cottage at both top and bottom. No. 3 is a small, coarse cream-jug with the decoration under the spout. No. 4 is a cup with no decoration on the outside except a narrow band; it has its decoration inside, which is curious, as it would be entirely hidden when the cup is half-full.

Cups and saucers with the 'primitive' design are distinctly uncommon.

Nos. 7 and 8 are crude jugs with the design on either side of the handle. No. 9 is a coffee-pot with a strainer inside the spout. No. 10 is peculiarly elaborate for anything decorated with the 'primitive' design, and No. 11 is a very usual mug.

CHAPTER XI: DEALERS

Owing to the fact that I had read *Quinney's* and had heard many stories about dealers, I was at first rather doubtful about their *bona fides*, but with a wider acquaintance of them I have come to look upon those I have met as a very honest and a very helpful lot, and when I revisit a town I am certain to get a pleasant welcome, even if on the previous occasion I have bought little or nothing. By looking round their stock, I often find something which assists me to identify the place of origin of bits that I have. Many of the dealers are women. These generally know a great deal about collecting, and as a rule they know more about what is in stock than the men do.

I have often been recommended by friends not to ask for my favourite pottery when I am looking for it, but to ask for something else; I entirely disagree with this, and when I ask for Pink Lustre I am often told there is none in stock, and yet a search reveals some. I feel certain that when I first started and took 'no' for an answer I must have missed many bits. Recently at Chester I went into three shops, was told that they had none of the ware that I wanted, and came out of no one of them empty-handed.

Conveying things home from a distance is rather a nuisance, but so far I have had only one breakage in anything packed and despatched by a dealer, while I had a serious mishap when bringing things home in a suit-case, although I had, I thought, padded everything well with shirts, etc. By the by, never carry a small parcel by the string. Even if this does not break, it is liable to slip off; it is for this reason that some dealers advise that the parcel is safer if it is not tied up.

It is very curious how widely separated specimens of a particular pattern may be. On one occasion I got a, to me, absolutely distinctive teapot and sugar-basin at Torquay, and the very next day a similar plate

at Exeter; months after a similar specimen at Chester; again, many months after, a similar specimen at Manchester; again after a very long interval I saw another at Retford. Curiously enough, at the same visit to Retford, I got one or two odd cups and saucers, and did not recognize them; but on placing them on my shelves, I found that two dissimilar pieces matched others already in my possession.

In Cumberland I saw some cups with a particularly attractive pattern (unfortunately, not for sale) in a dealer's private collection, and I have only seen the same pattern once since. This was a much battered teapot held together with gummed paper, in a cottage at Llangollen.

CHAPTER XII: PRICES

I have kept an account of all my purchases, but unless I gave an account of the amount I gave for each piece, which I do not intend to do, it is difficult to give a list of prices in notes such as these. I seldom now get such a bargain as in my first purchase mentioned on p. 1, but at quite a high-class shop in the provinces I got, only the other day, a bowl and plate, both in good condition, for two shillings, while I had previously been asked a preposterous price for inferior goods in a poor-looking shop a few doors off. Indeed, I find that the better shops treat one at least as well as the small ones; but recently I saw in a 'Tagarine Shop' (as marine store dealers' shops in Northumberland, and perhaps elsewhere, are called) two Pink Lustre jugs. With them were two other pieces of pottery: one a jug decorated with windows, etc., to represent a house, and the other a mug with raised coloured figures. I wanted to buy the lustre only, but had to take all four pieces or none, and paid seven shillings and sixpence for the four. As I am informed that the house-like jug alone is worth at least twenty-five shillings, I seem to have got the two pieces I wanted for less than nothing. I have bought plaques at anything from two shillings and sixpence up to twenty shillings each, and was recently asked twelve shillings and sixpence for a very ordinary one with a corner broken off, in an inferior shop in London.

On the whole, prices seem to have advanced a bit during the four years that I have been collecting, and I have found that many of the best pieces find their way to London shops; but on the other hand, there are a few shops in the provinces that only deal in the best.

I find it better, when I see anything, to make up my mind what I would give for it, if it is in mint condition, before I ask the price, and to refuse it rather than increase my original estimate.

CHAPTER XIII: THE ART OF THE POTTER

I think that every collector should have a general knowledge of the potter's art. I have, therefore, been round one or two potteries. At my first visit I was a little bit muddled, as, from the construction of the buildings, it was not possible to see all the processes in the correct order.

I had intended giving here a short description of the manufacture of pottery, but on second thoughts have decided to refer readers to the Introduction to Blacker's *A.B.C. of Collecting Old English Pottery*, where the whole thing is described very clearly and very shortly; or to a modern encyclopædia, where the matter is gone into in greater detail.

The paint used in laying on Pink Lustre is a salt of gold; is very unstable, would disintegrate if exposed to any great heat, has to be painted on above the glaze, and is therefore said to be 'over-glaze'. When you see a coloured transfer you should realize that the transfer is placed on the 'biscuit' under the glaze, and if necessary painted with stable colours; the piece is then dipped in gloss, baked again to fix the glaze and subsequently decorated with the necessary pink, and then baked at a quite low temperature; this painting and kilning is repeated if a rich appearance is required. Owing to the lustre being so superficial, it is liable to become dim and rubbed off if hardly used.

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CHAPTER XIV: THE DATE OF PINK LUSTRE

As far as I can ascertain, Pink Lustre was first made in this country about 1780, reached its zenith about 1820, and has continued up to the present time, but in modern pieces very little of this lustre appears, and is only a minor part of the decoration, except in the case of the pieces decorated by Miss Lessore, who is now making delightful specimens with either a Greek pattern or with modern figures; all her decoration is on china, each piece being signed with her initials, and is by no means inexpensive.

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ILLUSTRATIONS



PLATE I. A TEA-SERVICE



PLATE II. MY GRANDMOTHER'S TEA-SERVICE



PLATE III. 'COTTAGE' TEAPOTS



PLATE IV. TEAPOTS



PLATE V. CUPS



PLATE VI. SAUCERS





PLATE VII. BASINS



PLATE VIII. A SPORTING JUG



PLATE IX. THREE SPORTING JUGS



PLATE X. OTHER BEER AND CIDER JUGS



PLATE XI. SMALLER JUGS



PLATE XII. EWERS AND WASHING BASINS



PLATE XIII. MUGS



PLATE XIV. PLATES



PLATE XV. PLAQUES



PLATE XVI. 'ALL MOTTLE'



PLATE XVII. MISCELLANEOUS PIECES

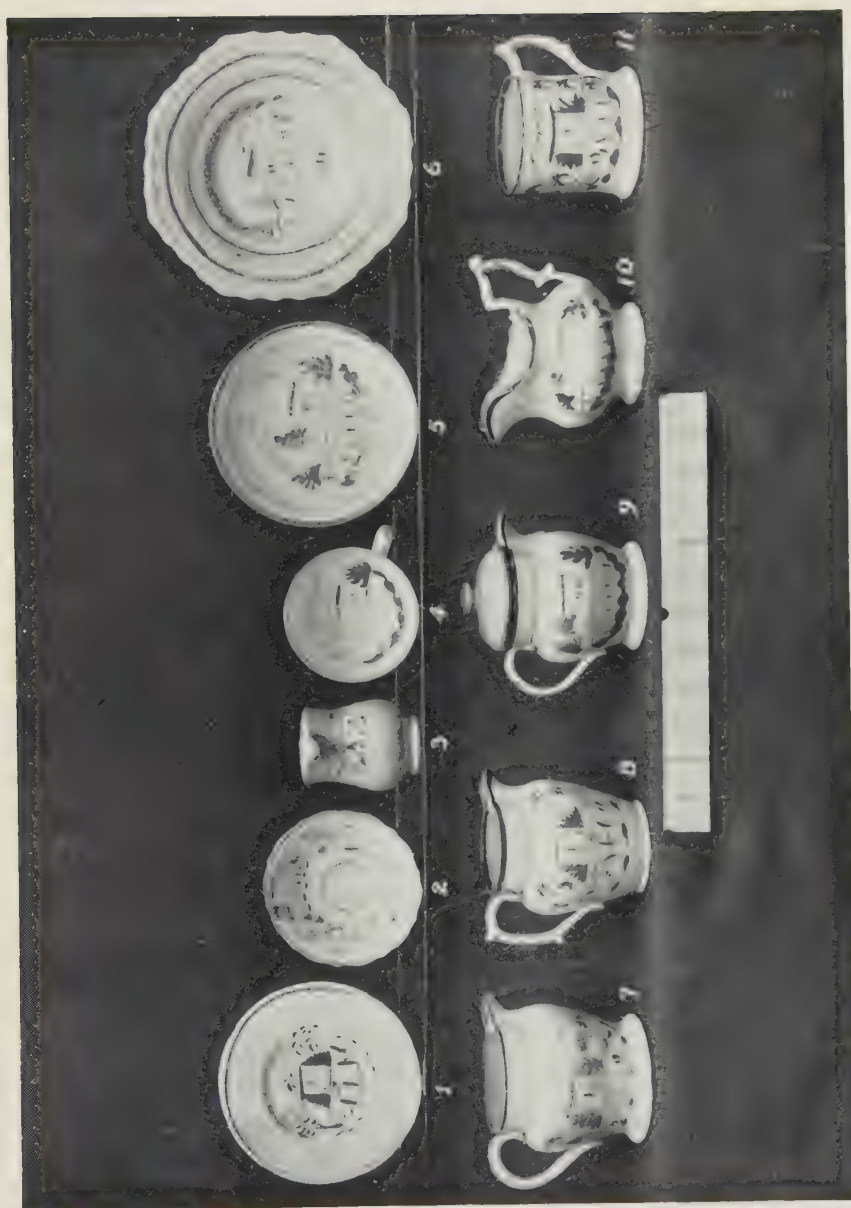


PLATE XVIII. 'PRIMITIVE' DESIGN.



PLATE XIX. VERSES

1. Sailor's Farewell.
2. The Sailor's Farewell



PLATE XX. BRIDGE OVER THE RIVER WEAR

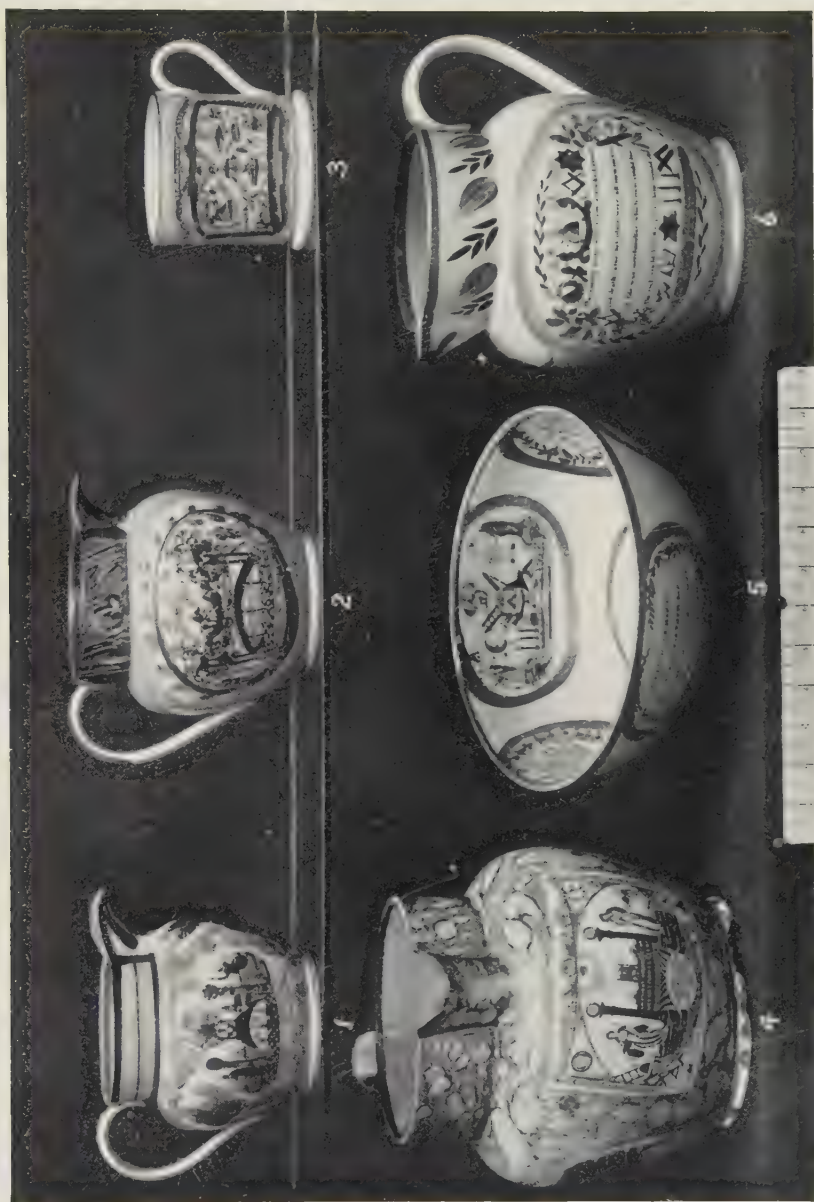


PLATE XXI. MASONIC EMBLEMS



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